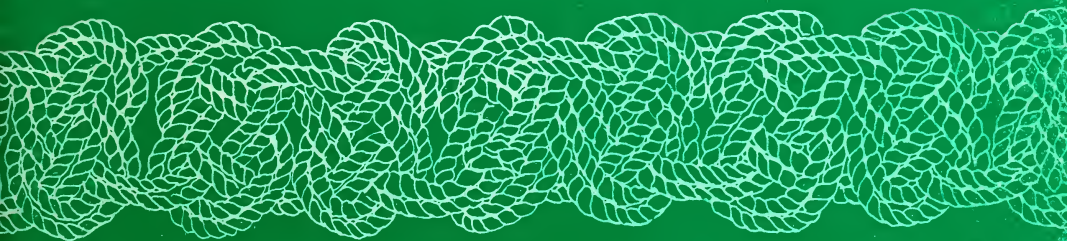



the potential of handcrafts as a viable economic force



U.S. DEPARTMENT OF COMMERCE
Economic Development Administration



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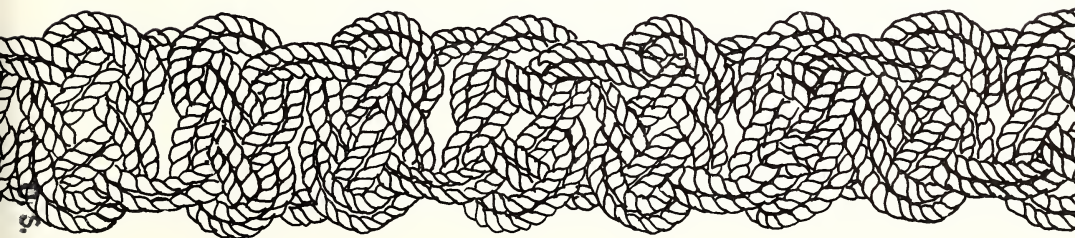
an overview



U.S. DEPARTMENT OF COMMERCE

Frederick B. Dent, Secretary

**William W. Blunt, Jr., Assistant Secretary
for Economic Development**



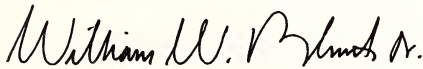
May 1974

Foreword

As part of its continuing search for new job-generating activities and sources of increased family income, the Economic Development Administration has explored the employment potential of handcrafts, particularly in areas lacking alternative opportunities for economic growth.

"The Potential of Handcrafts As a Viable Economic Force—An Overview" looks at the dual role of handcrafts in our country today—as a means of preserving valued cultural skills and traditions, and as a demonstrated source of new jobs and income in an expanding market for handcrafted products.

Community and regional organizations active in economic development planning and research will find this publication helpful in evaluating handcraft industries as a base for additional employment opportunities in their own areas.

A handwritten signature in cursive script, reading "William W. Blunt, Jr.".

WILLIAM W. BLUNT, JR.
*Assistant Secretary
for Economic Development*

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Summary

Handcrafts are considered to be an emerging and viable economic force, but their impact must be viewed relative to their setting. They often may generate jobs and income in areas that offer only meager alternatives.

Handcrafts preserve our national folk heritage, contribute to our cultural traditions, and provide both recreational and therapeutic benefits to handicapped persons, the elderly, and others.

Crafts can be produced, individually, by sophisticated urban-oriented artisans and by isolated mountaineers; by urban or rural cooperatives; by such ethnic groups as Indians, Mexican-Americans, and Alaskan Natives; and by craft centers, where volume production is combined with hand skills.

There is a growing market for quality crafts that can be supplied in quantity and dependably.

Introduction and Overview

What is the role of handcrafts in our country today? As a viable economic force, as a generator of jobs, in producing income? Or, perhaps more important, as a means of preserving our national folk heritage and contributing to our cultural traditions? Or—do we see them in a dual role?

Whether called handcrafts, crafts, handicrafts, arts and crafts, folk art, cottage industries, handiwork or handwork, homework, occupational or vocational therapy—or, in more contemporary parlance, by such names as pop art and funk art—they have an impact on all segments of our population.

The magnitude of this population involvement is exemplified by children and their exploratory handiwork in school and in scouting and camping activities; youth and adults seeking identity by working with their hands; hobbyists seeking creative satisfaction; seasonal workers who engage in off-season crafts production to supplement family income; artisans among such ethnic groups as Mexican-Americans, Indians, and Eskimos; the professional artisans who produce unique creations for the retail and custom trade; the skilled workers in certain traditional handcraft industries such as pottery, glass, ceramics, period furniture, basketry, and weaving; and the visitors at museums and crafts exhibitions who frequently choose to enhance their individuality by purchasing the distinctive productions of the heart and hand of another.

Untold thousands are enrolled in college and technical school courses in the crafts, with still others involved in occupational or vocational therapy programs for the handicapped and institutionalized.

This publication is intended to explore the exceedingly broad and varied field of crafts and is an attempt to further solidify and organize thinking on the subject. It is hoped that it may pique curiosity and stimulate interest into further examination of the subject and its ramifications for and relevance to our economy and national life. It is designed to complement and to extend, and in no way to conflict with, the Economic Development Administration publication, "Encouraging American Handcrafts: What Role in Economic Development?", prepared by Charles Counts in 1966 and recently revised.

Although they reasonably could be expected to be doomed to extinction by the machine, handcrafts have revealed roots that are very deep in human nature and tradition. They persist and, indeed, flourish as hardy perennials. It has even been said that American crafts are "in the midst of a renaissance" involving both the producer and the purchaser.

What Is a Handcraft?

The term "handcraft," or any of its synonyms mentioned earlier and frequently used interchangeably with it, is as difficult to define as are its producers. Webster defined it as "an art or skill, hence an occupation requiring this." Rene d'Harnoncourt, former Director of the Museum of Modern Art in New York City, considered an object to be a handcraft "when the hands and tools used affect the final form." By extension, then, a craftsman would be an artisan or one who practices a trade or manual occupation that requires skill of hand.

A true craft object reflects the time, the place, its designer and creator, and the method by which it was made. It is produced principally by hand rather than by assembly-line techniques. The handworker has maximum control of the design and process, and the finished product exhibits a special quality of individuality as a result of such method of production. This does not rule out the possibility of articles being true crafts when, for example, the woods used for cabinetwork have been prepared by machine, when the fibers used at the hand loom have been machine-spun, or when the plastic material used by a craftsman was manufactured by a chemical process.

Critical to the quality of a genuine craft object is its "design integrity," a term used by professional craftsmen to denote good design as it applies to a suitable product made with appropriate materials and tools. The object thus created has its own inherent functional and esthetic value. For instance, no amount of hand finishing can turn a machine-produced item of plastic into an artifact with genuine ethnic character; to design it as such would be to lose "design integrity."

One craftsman uses seasoned barn timbers for his high-quality cabinetry and wood sculpture, which he finishes with acid mine water. To enhance the design integrity of metal fastenings used in his work, he apprenticed to a blacksmith so he could design and fashion suitable metal fittings. He also makes his own tools.

How Are Crafts Produced?

Handcrafts are produced under a variety of conditions: in the home; sometimes under a "cottage industry" arrangement; in a craft center sponsored by a charitable, religious, or civic group; by an artist-craftsman working alone or employing several craft workers in his studio; or by a large handcraft production center.

Production in the Home. Traditionally, crafts were produced in the home for family use, and later for supplemental income. As recently as the 1930's, home weaving was widespread in the Southern mountains. Most Indian products still are made in the home. In our rapidly changing world, this kind of production, reflecting earlier ways of life, is on the decline. In areas where such products are made, the work is done mainly for supplemental income.

Sometimes home production is organized on a "cottage industry" basis. The term "cottage industry" is used advisedly, since to speak of it as "industry" in the usual sense is perhaps misleading. It means an arrangement whereby craft work is carried on in the home and products are marketed through an agent or on consignment through a handcraft center.

An example of a successful cottage industry would be the Arrowcraft Weavers in Gatlinburg, Tennessee, managed by the Pi Beta Phi Settlement School. This enterprise makes a variety of hand-loomed products and employs some 50 to 60 workers, who come to the Arrowcraft Center to gather materials and obtain advice from an experienced designer. The Center is reluctant to use the word "employ," however, because the weavers "consign" their work to their clubs and no one is "employed" in the legal sense. Sales are handled by the Pi Beta Phi Sorority and have been highly profitable.

Occasionally, a home industry of this kind may develop into a full-fledged machine operation, as in the case of a hand-tufting industry in northern Georgia, which progressed to producing machine-made chenille products. It now has evolved into a sophisticated enterprise that claims a large part of the Nation's carpet business.

The Handcraft Center. Somewhat similar to Arrowcraft Weavers is Churchill Weavers in Berea, Kentucky, where the weavers are brought together into a central workshop. It was founded about 50 years ago by Mr. and Mrs. D. C. Churchill, who wished to provide an opportunity for employment, but "to ask no subsidy and give no dole." The workshop has, according to the founders, "given work to many hundreds of people . . . and brought into the town of Berea many millions of 'foreign dollars.' "

The John C. Campbell Folk School in Brasstown, North Carolina, is another example of a handcraft center. It combines a mountain farm and dairy setting with such resident craft-training programs as woodcarving and woodworking, ornamental iron, weaving, enameling, and lapidary.

Kentucky Hills Industries in Pine Knot, Kentucky, is an example of a handcraft center in the woodcraft skills that evolved from "cottage industry" production into a cooperative association. Although pottery and weaving are still carried on in the home, co-op marketing also has increased the sales of these products.

The Small Shop or Studio. Handcrafts often are produced in a craftsman's shop or studio, as in the case of traditional community artisans—the potter, the blacksmith, and others whose crafts have survived from colonial days. Such a shop may have from 2 to 12 workers. There would be only a few such operations remaining today if their numbers had not been enlarged in recent years by the artist-craftsman and designer-craftsman who have sought crafts as a conscious form of artistic expression.

The weaving workshop of Alice Parrott in Santa Fe, New Mexico; the shop of wood furniture handcrafter, Sam Maloof, of Alta Loma, California; the pottery and weaving studio and shop of Charles and Rubynelle Counts in Rising Fawn, Georgia; and the studio-shops of wood sculptors Emil Janel of San Francisco, California, and Wolfgang Flor of Rock Cave, West Virginia, are examples.

The Handcraft Factory. If production is sufficiently organized, it may be carried on in a production center with a factory-like atmosphere. These production centers may use machines and assembly-line techniques, but if the skills and hands of the individual worker have a major effect on the product, it is still considered a handcraft.

Good examples of this type of production can be seen at the Blenko Glass Factory in Milton, West Virginia, which qualifies as a handcraft operation because it employs some 30 skilled glass blowers, and the Stuart Nye Silver Shop, Asheville, North Carolina.

Berea College Student Craft Industries is another example of a handcraft factory. Production and marketing of authentic Appalachian crafts by Berea students in the Student Industries facilities is an effective program for training young people in craft and entrepreneurial skills. At the same time, income from this activity is used to help defray college costs.

Such operations seldom employ more than 30 to 50 persons. According to a study by the Spindletop Research Center, Lexington, Kentucky, (Evans, William J. and Lawrence K. Lynch, "The Development of Kentucky's Handicraft Industry," August 1963), the ideal number of workers in such an enterprise is about 35, inasmuch as administrative services can then be kept to a minimum. Further research would be helpful in updating and describing such production centers.

Craft-Related Industries. Craft-related industries produce objects that could not be called "handcrafts," but require both a considerable amount of "craftsmanship" and the talents of a professional craftsman to design prototypes, to direct production, and to handle marketing.

An example of a craft-related industry would be the Iron Mountain Stoneware plant in Laurel Bloomery, Tennessee, where a ceramicist designs its machine-made line of dinnerware.

Such operations vary from small enterprises to large-scale industries, but they are important to a discussion of the handcraft industry because of the craftsmanship involved and because of their potential for economic development.

Often, small handcraft studios can be expanded to become either handcraft factories or craft-related industries by the skill or design ability of the craftsman-producer. Also, many small craft-related industries, as well as the handcraft factories, have had a considerable economic impact in the areas where they are situated and so have proved they can generate jobs and income.

Kinds of Craftsmen

It is almost as difficult to categorize craftsmen as it is to describe handcrafts and to identify segments of the population who are patrons or sponsors of craftsmen and craft exhibitions and who are purchasers of crafts and who are visitors at crafts events.

By definition, craftsmen are creative and individualistic. Many have adhered to their historical backgrounds and are fiercely independent, clinging to their desire for isolation and freedom from urban encumbrances and stress. Others assume unique roles in the cities and smaller urban areas, ranging from fashionable carriage-trade studios to hole-in-the-wall or even sidewalk operations. Many work as craftsmen on a part-time basis or as an avocation or hobby.

To assist in understanding the crafts field as an economic entity, notwithstanding the diversity of craftsmen and crafts-related activities, an attempt should be made to classify craftsmen, bearing in mind that individuals may overlap categories or be indeterminate in nature.

Craftworker. A craftworker is one who is employed to do any sort of work in a craft enterprise. He may stack the pottery kilns, prepare yarns and fibers for weaving, or secure and dress the wood needed for furniture. The degree of skill may vary from that required for very simple tasks to considerable technical dexterity.

A craftworker is sometimes trained as an apprentice, although this system is not as highly developed in the United States as it is in many foreign countries. There might also be included here the homemaker, often of meager skills, or the cottage industry worker who depends on a handcraft center for what little training is received.

Traditional Craftsman. A traditional or folk craftsman is an individual usually responsible for his own products. He works in a home or in a community where skills are handed down from generation to generation. His sources of inspiration are traditional designs, which, as a rule, he follows in a repetitive way. These designs generally are simple in conception and unaffected by outside influences. If he happens to have special talent and originality, he may also be an "artist-craftsman."

Very few unspoiled traditional craftsmen remain in the United States. They exist only in remote areas, such as out-of-the-way Indian reservations or isolated parts of the Southern mountains. The William Gordy family near Cartersville, Georgia, pottery makers, and Maria Martinez of San Ildefonso, New Mexico, a maker of black-ware pottery, could be considered traditional craftsmen.

Artist-Craftsman. An artist-craftsman creates his own designs and generally makes one-of-a-kind products, usually in his own shop or studio. He is concerned with his own satisfaction as an artist, and his work may become nonutilitarian and tend toward sculpture or painting.

The artist-craftsman frequently is highly educated. He may have attended a college or university offering courses in applied arts, or a craft school where he studied the principles of design and the history of art, thereby gaining an understanding of the cultural significance of the crafts. His curriculum schedule, however, rarely permits much studio time, and his training remains primarily academic.

If he is to develop sufficient skills to make handcraft production his livelihood, he must usually devote at least 1 year after college to training in the capacity of an apprentice. Often his manual skills are developed only to a degree necessary for teaching or for limited practice of his craft.

In some cases, the artist-craftsman may be self-taught and occasionally achieves a fair degree of competency by this means.

Designer-Craftsman. A designer-craftsman is an artist-craftsman who creates designs for others to execute. He may employ several "craftworkers" to implement his designs in his own shop, elsewhere nearby or in another part of the country, or even abroad.

He may design for a handcraft factory or a craft-related industry, in which case he might be called an "industrial designer."

The work of the designer-craftsman combines all that is inherent in the definition of design with all that is meant by the word "craft." For example, it is necessary for the designer to know thoroughly the processes of a craft—the materials and the use of the tools involved—because only a person who practices a craft can design for it. He also derives ideas from the methods of production and materials used. The word "design" implies exploration, experimentation, and originality. The designer-craftsman, then, like the artist-craftsman, is essentially an artist.

The designer-craftsman is a key factor in the successful development of any craft program. For instance, he could be the production manager in a factory or craft business employing anywhere from 5 to 500 people. Whatever the scope of his operation, however, the designer-craftsman, like the artist-craftsman, would want to influence every step of production, from both a practical and an esthetic point of view.

Further study is needed to identify and classify the craftsman and include him in the Department of Labor's "Dictionary of Occupational Titles." The terms "designer-craftsman," "handcraft worker," or equivalents are not now listed. A "weaver" might be described, but the definition would not necessarily fit the "handweaver."

The aforementioned Spindletop Research Center study for the State of Kentucky describes the different kinds of craftsmen, how each is employed, and the economic circumstances for each type. Such a study conducted nationally would be extremely helpful in strengthening the crafts industry and preparing it to deal with its problems.

Role of the Craftsman in Our National Life

Examination of the ramifications of national progress, per se, reveals that handcrafts can make a unique contribution to our national development. In many areas, the raw materials—both the human and the physical resources—already exist. Skills and traditions, sometimes reinforced by a rich cultural heritage, persist as a way of life or can be revived.

Handcraft production is adaptable to a variety of circumstances and economic settings, particularly in economically depressed, underdeveloped, and transitional areas. They rarely pollute the atmosphere and often go hand-in-hand with conservation efforts.

In parts of the southern Appalachians, for instance, handcraft traditions have remained a way of life and a major source of employment. Also, where strong cultural feelings have persisted, as with the American Indians, craft work has stubbornly survived.

A market for handcrafts definitely exists and is burgeoning. Other markets can be organized. The tourist market is a good example because of its special importance "in the national interest." Ever-growing numbers of tourists are avid buyers and are attracted to areas producing native crafts. This "outside" capital produces a multiplier economic effect for an area in the form of spinoff expenditures for tourist services and other goods and services.

In helping to build local pride and self-reliance, handcraft programs can contribute to social well-being while at the same time raising the cultural level of the community. Thus, handcraft development can be considered a long-range investment. Its uniqueness can stimulate private and public spending.

According to Rose Slivka, consultant to the National Endowment for the Arts and editor of *Craft Horizons* (issue of May and June 1964, Vol. XXIV, No. 3, p. 10), it is in the realm of quality crafts

. . . that the craftsman has demonstrated that there is an economic base . . . for the two values that only he, traditionally and inherently, can afford to give:

Quality: The craftsman has discovered that he is satisfying a growing need for quality, unremitting quality of material and workmanship and design.

In a world glutted by cheap production both from his own domestic industrial producers, as well as from foreign imports . . . the American craftsman is gracing the attribute of use with genuine quality. His production, limited in order to assure personal control of quality, will not earn him a million dollars, but simply a modest living for himself and his family, as he makes the very best products he can for an ever-increasing American market.

New Design: Only the craftsman can afford to produce genuinely new design as soon as he creates it. Not restricted by enormous investment in the vast machinery of production, he does not have to invest in the fantastically high cost of retooling in order to produce a new shape or a new material.

The Economics of American Crafts

In the early years of our national life, before the age of mass production and the rapidity of transportation and distribution of goods, people depended on handcrafts to supply basic needs. Our folk art collections today abound with objects of our ancestors, made for their routine use, which we now respect for their inherent esthetic qualities. As with all good craft products, these objects,

although utilitarian in form, express their makers' feeling for beauty.

With the rapid industrialization that has taken place since pioneer days, there have been vast changes in methods of production, and many of our traditional American handcrafts have died out.

Notwithstanding, handcrafts persist in our society today because of their unique value both to the producer and the consumer. Although a craftsman's income usually does not compare with that of most industrial employees, many craftsmen feel that benefits other than dollars and cents compensate them for the difference in wages. Similarly, the consumer turns to handcrafts to supplement standardized, mass-produced items and thus fulfills the need to express his own individuality.

As expressed by Robert H. Myers, in a Small Business Administration report, "Quality and Taste as Sales Appeals,"

. . . The customer seeks to identify his own personality and make himself stand out from the masses. Purchasing quality [craft] products offers him a way to be an individual in the crowd and to create an image of himself which will give him satisfaction and pride. . . .

Competition on a large scale with foreign-made handcrafts as well as with imports of "ersatz" or machine-made, inexpensive, and poorly executed articles has been difficult. Even overlooking the machine-produced items, the United States can scarcely compensate for the tremendous wage differential that makes it possible for foreign crafts to inundate our gift emporiums, even though such crafts may not appeal to the discriminating purchaser.

Additionally, there has been a continuing tradition of handcraft production in many foreign countries, where the crafts are an important and organized part of their economies. The Scandinavian countries, England, Germany, Switzerland, Italy, Japan, India, and the Latin American countries are important examples.

The continuity in the development of crafts in other countries may be attributed to a number of factors. It may be that their roots were deeper than those of our newer pioneer society. Another important aspect is the active part that their governments have played in promoting and thus preserving their crafts.

One example of support by a foreign government of its national crafts is seen in the exhibition of Soviet Union Arts and Crafts that opened a 10-month American tour in Washington, D.C., in January 1972. The Soviets asserted that ". . . every city, large or small, holds regular art shows. The government pays the artists for their work and provides studios, equipment, and materials. Attention is given to developing traditional arts and crafts along with contemporary arts Folk masters are very well cared for, and their work is marked with government rewards and honorary titles"

The United States can improve its position vis-à-vis foreign crafts and import competition. It has both the design capability and skills. There are American-made craft products that are second to none in execution and design. In many parts of the country, particularly in the regions not fully developed industrially and that are in transition between an agriculturally oriented economy and an industrial economy, or that are otherwise economically distressed, traditional skills have been preserved.

Many of these areas have a wealth of natural resources on which handcraft industries could be built. Georgia, for instance, is rich in the materials necessary for ceramic production, for example, native clays and earth materials used for glazes. These are not now primarily used there but are shipped to such areas as New York, Ohio, and the west coast. Native hardwoods, now being exploited by large-scale industry in Appalachia, also could be used in the production of fine handcrafts.

Because of the many kinds of handcrafts, materials used, and means of production, crafts development could fill a variety of needs and purposes in different areas and situations.

Handcraft projects may be especially suitable in remote regions where it would be difficult or inappropriate to introduce more highly industrialized projects and where other kinds of employment are scarce. Here, craft projects, though small, may offer the only possibility for developing the economy.

Support of a cottage industry, for example, may bring to an area substantial income that would otherwise be nonexistent. As a result, economic conditions could be expected to improve, leading eventually and hopefully to a situation where more stable and gainful employment would be possible.

Although some sections of the country may have possibilities for industrialization, strong cultural resistance may discourage this. The potential labor force might not comprehend the concept of full-time employment with its 40-hour week and 8-hour day. It is possible that craft work could be an interim arrangement until the area passed through the transitional stages of industrialization.

There could be lasting benefits if an effort were made to develop craft skills to a high degree so that workers could sell their products on the best market and receive the highest possible prices. If enterprise and ability are encouraged, the small craft center can grow into a larger industry as the area moves toward industrialization.

In other areas, only seasonal work may be available, for example, tourism, farming, lumbering, and fishing. Craft skills are important and should not be allowed to die; they may allow subsistence-wage earners in such areas to increase their incomes.

Where new industry is badly needed, the crafts may play a role in the establishment of a handcraft factory or a craft-related industry. Ideally, the labor force in such an area would not be drastically uprooted. The craftsman, in moving out of the role of small producer into factory production, would be able to remain in the land of his heritage while changing to more gainful employment.

An advantage of handcrafts is that they can employ all kinds of workers, men and women, young and old, including the physically handicapped. People over 40 have been found to be excellent prospects for crafts training.

A further point to consider, particularly with respect to transitional areas, is that handcraft production will not be affected by automation. Once trained, workers should not have to be re-trained. The handcrafts thus can offer relatively stable employment in areas undergoing change.

Handcraft production does not, by its nature, employ people on a mass basis. Nevertheless, in view of the opportunities for the development and potential marketability of handcrafts, it can be concluded that a number of jobs could be filled.

Statistics on craftsmen are obscure. Such Federal Agencies as the Bureau of the Census and the Internal Revenue Service are unable to provide information on numbers of craftsmen or craft outlets or on dollar income or volume.

The National Retail Merchants Association acknowledges crafts as a factor in members' volumes of gift sales, but is unable to identify the craft component of such sales.

It is known that crafts are being sold in ever-increasing amounts, although, because of the wide diversity in producers—individuals and organizations—and in sales practices, it is impossible to estimate a meaningful economic impact.

It is known, too, that many dollars change hands between craftsmen and their suppliers of raw materials, equipment, facilities, and services.

Further complicating the process of attempting to assign a Gross National Product (GNP)-type value to American crafts is that many craftsmen's facilities and costs are part of other—perhaps more visible—operations carried on by part-time or seasonal craftsmen.

If it were possible to comb Federal and State budgets, allocations for craft-related activities might or might not become apparent, depending on whether they are funded by line-item or as part of comprehensive program functions. Further hindering fact-finding could be the variety of purposes of the funding, for example, training of craftsmen, therapy programs, adult education and recreation activities, assistance to cooperatives, grants to specialized institutions, self-help for welfare recipients, and purchases of crafts for exhibitions.

The Marketing of Crafts and Their Economic and Cultural Impact

There has been little analysis of the market for handcrafts, and sound knowledge of all aspects of marketing is needed. Nevertheless, ample evidence exists of a wide and expanding market, particularly for quality crafts. This may be due partly to the current recognition of the cultural importance of the crafts, already noted, or to general and growing affluence, which means that consumers have more to spend on "the finer things."

Craft market experts, such as Charles Burwell, president of Thaibok Fabrics in New York City, are enthusiastic about this development. Tage Frid, the well-known designer-craftsman, has said that there could be no better time to go into crafts. He believes that the material, labor, and craft people living in the Southern States, for instance, offer tremendous opportunities for development, and that we "could very easily compete with the European market, as, for example, Dansk."

Even now, successful designer-craftsmen cannot begin to fill the orders they receive. Stores like Appalachian Spring and Appalachiana in the Washington, D.C., area, or the Signature Shop in Atlanta cannot obtain enough quality products to supply the demand. The National Park Service and Indian Arts and Crafts Shops are selling an increasing number of native handcrafts and would sell more as quality merchandise becomes available. There is a growing market reached by museum shops. In all cases, the demand is for quality products.

The American Crafts Council recently published its annual revision of "Craft Shops/Galleries USA," a directory listing of 600 shops, galleries, and craftsmen's studio outlets in all 50 States. This is a marketing guide for craftsmen seeking new retail connections and is useful to the trade, generally, inasmuch as kinds of crafts handled are specified.

Although comprehensive documentation is not available, there are indications of a heightened interest in handcrafts and an increase in sales of crafts over the past few years.

Marketing of crafts includes not only their actual sales, but also product exposure as a means of stimulating demand. Such exposure may be a craft show, exhibition, fair, or festival; a quaint gift shop or roadside stand; an attractive workshop that is open to the public; display and judging of entries in a county or State fair; and illustrated feature articles in magazines and newspapers.

Handcrafts may be sold in a variety of markets. These include, but are not limited to, wholesalers who buy large quantities for

resale to small gift shops and specialty shops; agents for large chain stores; manufacturers who use handcrafts as components in their products, such as straw woven goods for shoes or handcrafted knobs for furniture; industrial designers; interior decorators and architects; retailers, such as owners of small gift shops of all types who come directly to the craftsman to acquire their stock; craft associations that sell products on consignment; or tourists and individual consumers on a custom basis. The wholesaler might sometimes be considered an agent, and a number of craftsmen today are turning to such middlemen for distribution of their products. These dealers, however, generally buy in quantity and want dependable production and quality. "Quality market" means wherever quality handcrafts are sold.

The Farmer Cooperative Service of the Department of Agriculture and the Office of Economic Opportunity have been especially active and effective in recent years in developing cooperative plans for marketing organizations. Perhaps their inspiration have been the successful crafts-producers associations in Norway, Denmark, and Sweden whose excellence in design has influenced the international market repeatedly.

Marketing prospects for crafts may be strengthened even more in the future through this cooperative approach. As this develops, American crafts producers will be following more and more the patterns established by their Scandinavian counterparts. Also, crafts-producers cooperatives will be learning from experiences of agribusiness cooperatives in rural areas of this country. A new development is the Federation of Appalachian Craft Groups, fostered by the Commission on Religion in Appalachia (CORA). This should emerge as a self-sustaining business enterprise and should be a model for other regions to follow.

Tourism as an industry is growing rapidly every year. Where people travel, they usually want to buy locally made items. In instances where groups and individuals have organized a craft market around a particular event or shop, steady growth patterns have indicated an exciting future for craftsmen.

Some idea of the immense moneymaking possibilities of a well-coordinated program can be gained from the examples of Colonial Williamsburg, Virginia, and Old Sturbridge Village, Massachusetts, which attract thousands of visitors each year. Here, as part of the historical setting, craft demonstrations attract tourists who become potential customers. Craftsmen are employed in serious production in a dignified way.

The U.S. Travel Service has recognized the attraction of crafts and crafts-related activities by listing a number of representative events in its tourism promotion publications.

The tremendous interest in contemporary handcrafts and their accelerating popularity can be seen in the numerous gift shops that sell craft products in many cities and towns, and in the crowds of people who attend craft fairs in ever-increasing numbers. Throughout the country, these craft fairs are very effective in creating unique markets for the craftsman.

Whether shown in craft fairs or exhibitions, shows, marts, or festivals; or featured in shopping centers, community buildings and schools, in annual county and State fairs, or even as part of church or school fund-raising carnivals and benefits, handcrafts are attracting a greater share of attention, are generating income for their creators, and are providing pleasure and satisfaction to their purchasers.

Exposure of crafts in various ways to as many segments of the public as possible is an important element in the marketing of crafts. Many viewers ultimately become purchasers. Some may commission a craft creation for private, institutional, or commercial use, and others may become patrons or sponsors of a craftsman or crafts group or of a crafts show.

One notably successful craft fair was established in 1966 by the Northeast Regional Assembly of the American Crafts Council to appeal to wholesale buyers for small gift shops. Usually held in July at Bennington College in Vermont, this annual Northeast Fair is open to craftsmen from the 12 States of the Council's Northeast Region. It attracted 300 buyers in 1970 and reported more than \$200,000 in sales. Individual craftsmen reported sales up to \$9,000.

Special exhibitions are an important boost to the individual craftsman and the cooperative marketing organizations. The Kentucky Guild of Artists and Craftsmen organized a special Christmas market several years ago and now has expanded this into a year-round retail shop in Lexington, Kentucky.

Anyone seeking firsthand experience as to the excitement and economic potential of these craft markets should not miss such annual events as:

- The League of New Hampshire Arts and Crafts Fair in August of each year. The 1970 event, held at Mount Sunapee State Park, Newbury, New Hampshire, was the thirty-seventh.
- The Mountain State Art and Craft Fair near Ripley, West Virginia, traditionally held for 5 days spanning the 4th of July celebration.
- The American Folklife Festival on the Mall in Washington, D.C., with dates including the 4th of July. It is sponsored by the Smithsonian Institution and has been held annually since 1967.

- The Craftsman's Fair of the Southern Highlands now has two locations. In July it is held in Asheville, North Carolina, and in October it is held in Gatlinburg, Tennessee. Both events are sponsored by the Southern Highland Handicraft Guild, which also maintains four retail shops.

The State of Tennessee is joining other States in encouraging craft fairs. The first annual Tennessee Crafts Fair was held in April 1972 in Nashville. Sponsored privately, but with the support of the Tennessee Arts Commission, a State agency, it featured contemporary and folk craft exhibits, demonstrations, and sales.

The cultural importance of the crafts is widely recognized today as an element of America's national life and also for the market interest in quality crafts. Respected art museums, such as the Baltimore Museum of Art and the Brooklyn Museum, have undertaken special programs to sell beautifully handcrafted objects from all over the world. The Baltimore Museum sells crafts from a number of States as part of the trend among regional museums, such as the Museum of the Atlanta, Georgia, Art Association, to exhibit and sell regionally made, jury-approved crafts along with works traditionally accepted as fine art. Cultural history specialists of the Smithsonian's Museum of History and Technology seek native crafts, not only for its varied collections, but also for sale in the Smithsonian Museum Shops. These shops sell, for example, Southwest Indian crafts as well as traditional crafts from Appalachia.

A number of culturally related projects are sponsored by the Indian Arts and Crafts Board, including museums of Indian art and craftsmanship, demonstration-workshops, and traveling exhibitions. More than two dozen Indian-owned arts and crafts organizations are encouraged along with a number of annual Indian and Eskimo arts and crafts exhibitions and fairs. These are in addition to the Indian arts and crafts that appear at local and regional craft events and at fairs of a more varied nature. One of the most effective Indian exhibitions and marketing cooperatives is the Qualla Arts and Crafts Mutual in Cherokee, North Carolina.

The Southern Highland Handicraft Guild in Asheville, North Carolina, has provided the following figures on sales since 1965:

Year	Income from Sales	
	Shops	Fairs
1965	\$266,666	\$ 76,110
1966	245,330	89,470
1967	233,708	110,122
1968	261,110	136,084
1969	276,114	159,006

The Guild currently operates four retail shops and sponsors two craftsmen's fairs—one in Asheville, North Carolina, and one in

Gatlinburg, Tennessee—which draw increasing numbers of visitors every year. In October 1969, sales from one fair alone reached \$106,000. The 1970 Asheville Fair during July produced more than \$70,000 in sales, or an increase of \$22,000 over the July 1969 fair.

The Blue Ridge Hearthside Crafts Association in Boone, North Carolina, is an interesting study of how low-income people, with Federal (OEO) assistance, developed better management and organized their marketing strategy effectively. The following table indicates their growth:

Year	Number of Members	Gross Sales
1968	10	\$ 6,000
1969	57	12,000
1970	187	70,000
1971	326	100,000*

* Projected total based on actual sales of \$75,000 by March 1, 1971.

As a result of their involvement in this cooperative venture, 150 of the 300 participating low-income families are reported to be off the welfare rolls because of their improved earnings.

In another instance, of the 100 families participating in the Cumberland Mountain Craft Association of Crossville, in Tennessee's Cumberland Plateau, 25 already are reported to be off welfare.

Still another among examples of self-help craft activities is Appalachian Fireside Crafts (AFC) of eastern Kentucky. Stemming from a sparsely attended crafts workshop in Wolfe County in 1968, it expanded to 70 families in four counties and by 1971 had grown to include 123 families in a nine-county area. Using native woods, seed pods, pine cones, corn husks, and fabrics, its sales jumped from \$9,000 in 1969 to an estimated \$90,000 in 1971. Funded by Save the Children Federation, a child welfare organization, craftsmen have doubled or tripled their incomes and, at the same time, have been trained to improve their skills. AFC hopes it eventually will be able to operate independently of Save the Children Federation assistance.

The Kentucky Guild of Artists and Craftsmen holds an outdoor craft fair in May of each year in the Berea College Forest. Despite unpredictable weather, the festival shows this record:

Year	Attendance	Sales
1967	5,000	\$ 8,317
1968	7,500	12,779
1969	7,411 (rain)	18,718
1970	12,252	35,899

Because of the short duration of its open-air festival, the Kentucky Guild has sought a more stable market in the form of an

urban-oriented retail store. While its store operated only the last 5 weeks of 1970, a volume of \$18,000 in sales was recorded. Sales volume, of course, also reflects the quantity and quality of participant members. The director of the Guild predicts increased numbers of craftsmen-producers as a result of sales success both at the fair and in the retail store.

An Alaskan organization, Alaska Indian Arts, located at Port Chilkoot-Haines, has been effective in developing an arts and crafts training center. It has successfully marketed some native arts as architectural sculpture now located in the Alaska Governor's office, Supreme Court offices in Anchorage and Fairbanks, and the Senate and House Chambers in Juneau.

The West Virginia Department of Commerce has provided the following figures that show the remarkable growth of the Mountain State Art and Craft Fair held near Ripley, West Virginia:

Year	Attendance	Craft Sales	Food Sales
1963	6,500	\$ 7,500	Not recorded
1964	10,074	11,500	" "
1965	20,700	20,000	" "
1966	17,811	20,200	" "
1967	20,199	25,423	\$21,307
1968	36,154	53,065	32,257
1969	37,126	66,914	35,532
1970	45,000	91,663	42,000
1971	46,000	96,000	54,000
1972	62,000	132,444	61,378

Tangential but relevant to crafts development and marketing in Appalachia, and significant to the national interest, is the Student Labor Program at Berea College in south-central Kentucky. In exchange for tuition, students work in paid campus jobs to earn money for their expenses. They also furnish labor to help operate the college.

The college's Student Industries Program is part of this activity. It includes the design and production of quality crafts on a "satisfaction guaranteed" basis. It specializes in such woodcrafts unique to the southern Appalachians as hearth brooms, baskets, stools, and egg cups; also in woven and needlecraft items and ceramics. Elements of marketing, such as advertising, promotion, display, and accounting, are included so that not only are traditional crafts preserved through this training, but some students can be expected to continue in the crafts as a career, with hope of generating employment and income through their involvement.

A related development that reflects the heightened appeal of crafts, and another example of a new approach in producing and marketing handcrafts, is HANDEX, whose aim is the training and

employment of handicapped persons in the handcrafting of quality country-style furniture.

HANDEX, created as a nonprofit development corporation, has gained its primary and basic support from a grant by the Social Rehabilitation Service of the Department of Health, Education, and Welfare, with support also from the American Federation of Arts. Feasibility studies and help in formulating the HANDEX concepts have been provided by the Farmer Cooperative Service of the Department of Agriculture, the Appalachian Regional Commission, CORA (Commission on Religion in Appalachia), and several private foundations.

The HANDEX project comprises Associated Appalachian Enterprises, which blends hand skills and contemporary technology in its program of developing and expanding sheltered workshops and homebound industries for rehabilitating people with an employment handicap. It aids the workshops by helping to provide raw materials, product designs and prototypes, capital in the form of loans and grants, and managerial and production expertise. HANDEX has undertaken the marketing of products of these workshops through outlets both within and without the Appalachian region.

Funds raised through these outlets will be used to develop the initiative and self-sufficiency of the workshops in the hope that they may be self-supporting within 5 years from commencement of operations in 1971. Three workshops, in Maben and in Grafton, West Virginia, and one in Harlan, Kentucky, are initially producing the provincial furniture designs that were introduced in the fall of 1971 to architects, interior designers, and their clients at the HANDEX showroom in New York City. As the program expands, other workshops are expected to be added.

HANDEX is not expected to make a big dent in Appalachia's unemployment rate. It can, however, help the area's handicapped to become self-supporting through learning a trade and at the same time gaining confidence by producing goods that are admired and purchased by a discriminating public.

An additional indication of the "pulling power" and the direct and indirect economic impact of crafts is in the increasing popularity of the Festival of American Folklife, held on the Mall in Washington, D.C., annually since 1967. Crafts from various regions and cultures of the United States are an integral part of this festival along with such other folk traditions as dancing, singing, sheep-shearing, and cooking. Daily attendance has been in excess of 100,000.

Sponsor of the event, the Smithsonian Institution, invites between 150 to 200 craftsmen—under a professional arrangement—to each festival. Crafts that have been purchased by the Smithsonian for sale at its gift shops throughout the year are also sold

during the festival at a rate of \$4,000-\$5,000. Craftsmen are known to take orders at the festival for future delivery, but the volume of this good fortune is not known. Spinoff expenditures for food have reached as high as \$55,000.

The aforementioned American Crafts Council is a nonprofit educational and cultural organization serving a national membership numbering more than 30,000. It was founded in 1943 to stimulate interest in and appreciation of the work of American craftsmen. In its own words, ". . . the Council has been instrumental in the resurgence of the crafts in this country and their increasing inclusion in college and university curricula. Its programs are aimed at gaining general recognition of both the concept of craftsmanship and the contribution of the individual as indispensable to an improved environment. . . ."

In addition to its Museum of Contemporary Crafts in New York City and special exhibitions it sponsors, it provides a forum for craftsmen and crafts-related suppliers and serves as a clearinghouse for information pertaining to crafts.

It has a vigorous research department, which, among other pursuits, recently published its annual revision of what probably is the most comprehensive survey of craft courses available to the craftsman in pursuit of a career through study in colleges, universities, and studio workshops.

Apropos of the American Crafts Council's "Course Directory," mention should be made that there is little in common within the academic community in the organization of craft-oriented programs. For example, some schools feature craft instruction as part of teacher education, some provide craft courses in their fine arts departments, while still others include such courses in their industrial arts curriculums.

Professors and instructors correctly try to impart to their students the utmost in knowledge and skill pertaining to their specialty. Historical perspective usually relates to the arts and crafts as they evolved from classical beginnings and as analyzed from archeological finds by experts in particular fields. Perhaps specialized treatment of crafts development by category or by regional or ethnic identity is the best that one can hope for in view of the wide-ranging diversity of crafts, craftsmen, and related activities.

It would be appropriate to point out that not all is compatible within the "crafts community." A strong dichotomy and divergence of interests exists between amateur and professional craftsmen; between college graduates and noncollege-trained persons; studio and shop craftsmen and itinerant or "sidewalk" types; fine arts crafts and folk crafts; the sophisticated city craftsmen with a "custom" clientele and their rural counterparts; and between youthful, as opposed to "golden-age" or senior-citizen, craftsmen.

There is room for all in the light of their differing motivations and traditions. It is important to keep these differences in mind when considering crafts as a generic field, so as to realize their many facets.

Crafts are receiving increasing national attention. The bimonthly publication of the American Crafts Council, *Crafts Horizons*, continuously reports swelling numbers of new crafts shops, galleries, exhibitions, and instructional opportunities.

Illustrated feature articles are appearing in popular periodicals with national readership. For example, *House Beautiful*, in its issue of June 1971, described Indian arts and crafts. *American Airlines' monthly, The American Way*, issue of June 1971, carried one of a series of articles on Indian arts and crafts. The *National Geographic Magazine* has carried numerous articles on Indian and regional arts and crafts. West Virginia's seasonal publication, *Travel West Virginia*, issue of Fall-Winter 1965, featured the life and work of one of the State's renowned wood sculptors.

Sunday supplements of newspapers occasionally run seasonal articles on crafts. One in particular is worth mentioning, the "State Magazine" section of the *Charleston, West Virginia, Gazette-Mail* of January 28, 1968. This gave comprehensive coverage of the West Virginia crafts program, its development with Federal support from the Economic Development Administration and continued State funding, the skills of the State's craftsmen, and the economic impact, largely from the annual Mountain State Art and Craft Fair at Ripley.

A further example of increased attention being given the crafts is the exhibition prepared by the National Collection of Fine Arts for the U.S. Information Agency. This traveling exhibit featured folk and contemporary arts and crafts through such means as slides and photographs of America's artists and craftsmen, and recorded sounds of Ozarks folksingers.

Handcrafts are considered an emerging and viable economic force. They may generate jobs and income in areas that offer only meager alternatives. Additionally, they can be produced, individually, by sophisticated urban-oriented artisans; by urban or rural cooperatives; by isolated mountaineers; by such ethnic groups as Indians, Mexican-Americans, and Alaskan Natives; and by craft centers where volume production is combined with hand skills. There is a growing market for quality crafts that can be dependably supplied. Notwithstanding, the economic impact of crafts must be viewed relative to their setting. They must be placed in proper perspective for realistic evaluation.

Crafts no longer are made to meet people's material needs. Such needs now are being satisfied by technology, along with many superfluities or "the finer things," the luxuries, that otherwise

could be provided by craftsmen. Against such competition for the nondiscriminating market, is the craftsman, at best, only providing basic designs or prototypes for mass production for mass taste? No doubt. On the other hand, the craftsman is one of the few members of our society whose originality and creativity have the potential for satisfying individual taste and who have the skills for producing to the specifications of a discriminating customer.

Much of a craftsman's reward for his work is marginal in economic terms. He receives satisfaction in passing along skills to another. He is constantly refining his techniques. He is proud to receive recognition from an exhibition, from a feature news article, from his cultural role in the community. True, he is pleased to make a sale, knowing that the work of his heart and hand has appealed to another. But, conceding exceptions, can one realistically equate a craftsman's livelihood with that of a salaried industrial worker or wage earner with attendant fringe benefits? Which could be expected to contribute more to an area's economic development?

The foregoing, however, does not rule out the frequently encountered part-time or "after-hours" craftsman who supplements his regular income with that realized from selling his crafts. Neither does it rule out the many cases of impoverished people who utilize their hand skills to produce crafts that return enough money to them so that they "go off the welfare" and become "taxpayers instead of tax eaters."

Still another example of the resurgence of American crafts is the collection by the Johnson Wax Company of 308 craft objects purchased from craftsmen from at least 30 States. More than 40,000 miles were traveled by the assemblers of this collection before they were satisfied as to the uniqueness of the collection.

When "Objects: USA—The Johnson Collection of Contemporary Crafts" went on initial display in 1969 at the Smithsonian Institution's National Collection of Fine Arts in Washington, D.C., the number of visitors to the gallery was estimated to have doubled. For 2 years thereafter, the exhibition was viewed by upwards of 300,000 persons in 22 cities in 20 States, following which its works were donated to public museums for continuous exposure.

The Renwick Gallery of the Smithsonian Institution, adjoining famous Blair House diagonally across from the White House in Washington, D.C., opened early in 1972 as a further testimony to the place of crafts in our national life today. It was conceived and dedicated as a national showcase for American design, crafts, and the decorative arts, to give these the attention deserved after being largely ignored for so many years in deference to the "fine arts." The Renwick already has won national and worldwide acclaim for the elegance of its interior appointments, exterior opulence, and the excellence of its exhibitions.

Problems and Needs in the Crafts Field

In spite of market potential, a number of problems have made it difficult for craftsmen to earn a livelihood. Excessive costs of production, inadequate training and lack of talent combining to result in inefficient production methods and poor design, lack of management and entrepreneurial skills, and need for marketing assistance and distribution facilities are among such problems. Many of these difficulties are traceable to the diverse interests and backgrounds of craftsmen and to the lack of effective and comprehensive organization and leadership in the crafts industry.

High Production Costs. Labor standards in the United States make it difficult to compete with handcrafts from foreign countries where labor costs are lower. Many hours of labor often are required to produce a single piece. High production costs leave little room for markup in distribution channels; even reasonable markups may prevent sales. Also, there often is a considerable timelag between the initial investment and the realization of profits, particularly where sales depend on seasonal tourist trade.

Capital for handcraft operations is difficult to obtain because commercial backers are reluctant to invest in industry that tends to suffer from lack of quality control, inconsistency in design, and inability to assure prompt delivery.

Most capital that has been provided to establish craft businesses in the past has come mainly from philanthropic sources or from the Federal Government. Even then, many craftsmen are unaware of the opportunities available to them or need guidance in applying for such assistance. Perhaps because of their independent nature, some are apathetic toward seeking help.

Recent Federal assistance to craftsmen has been through grants and loans from the Department of Agriculture's Farmers Home Administration, the Office of Economic Opportunity, and the Small Business Administration. Technical assistance has been provided through the Economic Development Administration and the Department of Agriculture's Extension Service and Farmer Cooperative Service. The Department of Labor has assisted with training through its Manpower Development and Training Programs and its Bureau of Apprenticeship and Training. In many instances these Federal Agencies have collaborated in developing projects.

Lack of Design Talent. Good design is one of the keys to upgrading the industry. Good design determines not only where and how a product can be marketed, but also the price it will bring, which, in turn, regulates the wages of the craftsman. Crafts that have persisted longest in Appalachia or on Indian reservations have been

those with authentic ethnic qualities and having excellence in design—that is, when also supported by sound marketing practices.

Considerable skills frequently are used in making a product of low quality that must compete with mass-produced souvenirs and curios. The same skills, with good design, could produce objects of intrinsic beauty and higher sales value. One pottery plant, for instance, where the skills have been preserved and handed down through four generations, is now making a cheaper version of its earlier pottery; this lacks good design and finish but sells reasonably well in a local tourist market. It might be possible to persuade this group to improve their present product by recapturing some of their older, more beautiful pottery forms and improving their glazes, thus aiming at a broader market. Even where there is good design, however, there often is no design flexibility, another important factor in the marketability of a product. Market conditions, always a strict taskmaster, may dictate design changes or flexibility to avoid competition with a similar item produced elsewhere.

Lack of Business Skills. Management and business skills are especially scarce in economically depressed areas. This affects both production and marketing. Failure to understand the demands of the market often results in inappropriate designs. Lack of good business management may be seen in the failure to purchase raw materials in quantity or the inability to determine reasonable costs and prices.

Marketing of crafts presently ranks among the poorest managed enterprises in the United States. Too few gift shops understand the potentialities of handicrafts merchandising. Although there are many successful craft shops and retail programs, most retailers have yet to learn how to promote handicrafts in a creative way.

There are individual craftsmen who, fortunately, have had noteworthy success. Ronald Pearson, a talented New York State silver craftsman, was one of the founders of a successful retail craft shop where he combined artistic skill with a sound business sense to develop a great demand all over the country.

Another successful craftsman is a noted New England potter, David Gill, who understands the importance of good marketing. He hires an outside agent to handle this aspect of his business and enjoys a large nationwide market.

Most craftsmen, however, are haphazard about their marketing. Although their limited production often creates strong demand, they usually are insufficiently oriented in business to take advantage of the situation.

Despite existing markets and indications of further market potential, craft programs too often have lacked carefully thought-out

marketing plans. Little consideration has been given to the existing demand for the product, to potential sales, or to distribution.

One can be optimistic about market potentialities, but there presently is no general marketing information on which estimates of job or income prospects can be based. Not only is there scant knowledge about the market in general, but also about kinds of markets and means of marketing so that craft producers can know how to supply them.

A few of the craft groups that were reported to have failed, in terms of a profitable crafts operation, were significant in that their group action enabled the members to go into another line of endeavor. Several successful restaurants and a catering service are known to have developed from such craft group experiences.

Need for Distribution Facilities. Many small retailers throughout the Nation would like to procure handcrafted products. Systematic ways to collect and market the wares are needed and are being explored.

The Southern Highland Handicraft Guild has moved into new facilities and has begun a small warehousing operation. This is an example of a "close-to-source" approach that should be studied. If five or six such regionally based operations were established throughout the country, the small retailer could be better supplied and the market could be expanded considerably. Some groups are considering a federation approach to marketing and technical assistance, notably CORA (Commission on Religion in Appalachia), which is attempting to set up a broadly based self-sustaining pilot business enterprise. If successful, this could be a model for similar groups elsewhere.

Inadequate Training. One reason for the dearth of talent within the craft industry is that craft school and university graduates are often directed into teaching positions rather than into commercial craft production. Much talent, especially in design, is thus inadvertently prevented from contributing directly to the economy. Even more serious is the failure of schools offering craft courses to include instruction in business and marketing skills. This leads to much of the difficulty in attempting to utilize crafts in economic development programs.

A second problem is the failure of craft businesses to train new workers to replace those whose skills are rapidly dying out. Traditionally, craftworkers were trained on-the-job by expert craftsmen. Apprenticeship remains the best method of developing craftsmen. In Germany, where the craft industry is traditionally well organized and where craft work is a vocation, the apprentice training program

is highly developed. The greatest care is given to training the younger generation of craftsmen. The traditional three levels of vocational training are preserved—apprentice, journeyman, and master—and an examination must be passed before one attains the title of “master” and is permitted to set up his own business.

There is no such system in this country. Few craftsmen are aware of the importance and necessity of training their workers. They seldom see the relationship of training to the future quality and quantity of the product and thus the stability of the enterprise. Also, small-scale craft producers often lack funds for training.

In some cases where training programs had been planned because there was a “large market for handcrafts,” specific marketing problems had not been solved, and, as a result, trainees were not employed in crafts work after their training.

Other training-related problems cited by the Department of Labor’s Bureau of Employment Security concern:

- Time required for training: Training for craftsmen is usually long and expensive. Wage scales remain low until the individual develops the expertness that comes only with years of experience. Young people often are discouraged from entering the craft field.
- Difficulties in selection of trainees: Frequently, insufficient consideration is given to the many types of people being trained. In the interests of helping a particular ethnic group, assumptions sometimes are made that are not based on valid testing.
- Lack of standards in training: It is difficult to determine standards in every field, but standards seem especially nebulous in crafts training. For example, knowledge is needed on how to gauge the time that should be devoted to teaching different skills and how to determine which skills are essential to a training program.

Realizing a special need for continuity and excellence in design and training, the Tiffany Foundation in New York City has instituted an apprenticeship program. This provides the opportunity for a young person to work directly in the shop of a master craftsman. An amount is paid to the craftsman to cover costs of teaching, and the apprentice receives living expenses for as long as 2 years.

Lack of Planning. The problems of craftsmen often are inter-related, and a difficulty in one operation can create problems in other areas. For example, lack of skilled workers in small businesses and centers making handcrafts will result in an insufficient quantity or poor quality in the product, thus making it unmarketable. Some craft programs have failed because they did not include a well-conceived marketing plan. Similarly, a marketing plan cannot succeed without the assurance of continued high quality productivity.

Long-range productivity of quality crafts is impossible unless new workers are trained in the requisite skills.

To be effective, a craft program must be organized with the proper combination of elements. This means coordinated planning to assure design talent, knowledge of production techniques, organizational ability, business skills, and proper training programs.

The cooperative method of developing businesses might be particularly effective in planning. A co-op creates an opportunity for many to do together what a single craft worker cannot achieve individually. Such association might solve many of the problems of the craft producer.

Lack of Effective Organization and Leadership. Although hand-crafts can be highly organized and can be a coherent part of a modern economy, as dramatically demonstrated in the Scandinavian countries, there is little effective organization for crafts in the United States.

This can be explained in part, as mentioned earlier, by the natural individualism of craftsmen. However, there are other factors. Already noted is the shortage of talent in the crafts manufacturing industries. Museums, leading craft organizations, and educators—in an effort to uphold high standards—tend to emphasize creativity and originality, thus concentrating their attention on the artist or designer-craftsman, to the neglect of the skilled craftworker or the industry as a whole. In consequence, there is little communication between those with top talent, who have more ideas than production capability, and the grassroots craftsmen, who have the ability to produce but often lack design talent and entrepreneurial skills.

Craftsmen have never enjoyed the advantages derived by many other working Americans from unions, trade associations, and similar groups; neither have they had the benefit of organized marketing. This is in spite of the existence of craft associations in almost every State for the purpose of encouraging handicrafts. Among them are the extremely viable and well-organized League of New Hampshire Arts and Crafts, with active groups in 32 New Hampshire communities, and the Southern Highland Handicraft Guild, which aims to preserve the southern highland heritage of craftsmanship.

Because of its location in Appalachia, the Southern Highland Handicraft Guild has been perhaps more involved in problems of economic development than other craft organizations. Many craft associations are limited in membership or, because they were founded for philanthropic, artistic, or other reasons, have not concerned themselves with such matters as the economic feasibility of handicraft production or methods of creating a market.

The American Crafts Council, a private national organization headquartered in New York City, has State representatives and a regionally oriented program throughout the United States. It seeks to promote every aspect of craftsmanship and must be given credit for having encouraged the individual artist-craftsman. Unfortunately, the organization has made very little headway in depressed areas because most grassroots craftsmen lack the outlook or background to understand and participate in the Council's program.

Where Do We Go From Here?

If the handcraft industry in this country is to live up to its potential, it must be upgraded in all areas—production, marketing, and training—and an effort must be made to raise the earnings of the handcraft worker to at least the minimum wage and to relate wages to his talents and skills.

Following are a number of suggestions for exploration and development that, with careful coordination and implementation, could improve current conditions.

Production

- Technical assistance to assure good design and design flexibility should be provided to craft enterprises and small-scale craft producers. In this way, new and better markets could be tapped for improved products. Working with professional designer-craftsmen, people could be trained to make products that would be second to none on the international market and, at the same time, would strengthen the economies of the producing regions.

- Technical assistance should be made available to increase the efficiency of production and improve the quality of products. Existing enterprises could be helped to explore new production methods and ways of working with various materials.

- Assistance and training should be provided in business techniques and management.

- Ways should be found to bring the talented graduates of our craft schools and universities, the potential leaders in the field, into all areas of production so that their influence will be felt even to the grassroots level.

Marketing

- Local craftsmen and gift shop operators should be trained in onsite marketing techniques and be made aware of the demands of the market and its potentialities.

- Assistance should be provided to craftsmen in offsite marketing of their products.

- Capable entrepreneurs should be encouraged to enter the handcraft field.

- Top entrepreneurs should be encouraged to find sources of American crafts in economically depressed areas of the United States as some already have done in Italy, Denmark, and Mexico. Their marketing expertise would be valuable and could take on a new dimension in a coordinated national effort. Cooperative marketing organizations might provide solutions in some cases.

- A marketing plan should be part of every craft venture or project. This should include information about existing demand for the product, a reasonable assurance of future sales, and an arrangement with a wholesaler, jobber, or retail outlet.

- Regional warehouses or regional collection centers should be set up to help solve the problem of distribution. These would help provide an inventory and would give prospective buyers an opportunity to view an array of craft products. At the same time, producers would be encouraged to expand and hire more craftsmen.

A showroom and center of this kind, however, would have to be planned in connection with a total marketing scheme for the region. This should provide for staff to procure merchandise inventories, prepare catalogs, and promote sales.

Technical assistance in design and production could be given by the warehouse center to help struggling producers to upgrade their quality, thereby offering them an opportunity to earn higher income. Such a warehouse could help to expand crafts employment and also to set standards, while tastefully promoting quality handcrafts of the region. If successful, it could help to correct the image of "poverty," which contributes to the discouraging atmosphere in many economically depressed areas.

- Publication of a national catalog of handcrafts would be an excellent way to stimulate handcraft sales and, at the same time, establish higher standards.

Training

- Craft schools and colleges and universities offering crafts courses should be encouraged to include courses in management and marketing techniques in their curriculums. This would benefit the craft industry as a whole. As an example, Penland School of Crafts, in the mountains of North Carolina, plans to offer training in business and marketing to craftsmen who might wish to establish businesses in Appalachia. It is expected that this training will provide much needed leadership in the area and encourage high

standards of workmanship. The Penland craftsmen-in-residence program gives talented young craftsmen a chance to establish themselves after college or art school.

- Craft schools could be encouraged to establish a "chair" for teaching the marketing of crafts and well-designed products.

- Colleges and universities should be encouraged to give credit to their students for apprenticeship experience with master designer-craftsmen. This would allow for manual skills training that is not now provided by schools of higher education.

- A training program should be an integral part of any craft project. Lagging craft centers should be encouraged to train new workers and retrain older workers to higher levels of skill.

An example of this is the Iron Mountain Stoneware plant in Tennessee. With the help of a loan from the Area Redevelopment Administration, predecessor of the Economic Development Administration, an extensive training program was instituted to develop the skills of its employees. This program was coordinated with a carefully thought-out production and marketing plan.

Another example of a successful training program is the Designer-Craftsman Project in Nome, Alaska, which aims to train the Eskimo craftsman to express—in a contemporary idiom—the designs peculiar to his native tradition. This program, organized experimentally by the Federal Government, provides for some 40 trainees from various parts of Alaska. They are taught in demonstration workshops and learn skills in such media as wood, stone, ivory, and metals; they also are trained in marketing techniques.

- Attention should be given new training methods. Realistic, meaningful teaching methods can cut training time substantially.

- Good selection procedures for trainees should be introduced, and tests sought to determine suitability for craft training.

- Standards for training must be determined, and categories designated to describe the abilities of craft workers, as a basis for further training and promotion. Compelled by their own experience to seek solutions in this field, the Department of Labor, with funds provided under the Manpower Development and Training Act, evolved a set of criteria for training in the crafts field.

- Public schools should improve their industrial arts and vocational education programs, especially in economically deprived areas. An educational program of particular interest is that of the Institute of American Indian Arts in Santa Fe, New Mexico, administered by the Bureau of Indian Affairs. The objective of this school is to give the young Indian an education in conventional subjects and, at the same time, the opportunity for creative expression based

on a study of his own heritage, thus linking the best in Indian culture to contemporary life. Similar schools, if established in Appalachia and elsewhere, could make a valuable contribution toward encouraging the crafts and preserving our cultural heritage.

Planning

Coordinated planning is needed for each craft venture or project. The policy guidelines contained in the report, "Encouraging American Craftsmen," set forth criteria for judging specific craft projects that will insure the consideration of all necessary elements in production, marketing, and training. Since a craft project should be evaluated like any other business enterprise, such locational factors as the availability of labor and raw materials and proximity to areas with tourism and recreation programs should be considered.

In this connection, the teamwork approach of the Agency for International Development in the Latin American countries might be studied. Although handcrafts are not produced on as large a scale in the United States, the method of attacking the problem with a team of experts is much like what is advocated in the aforementioned policy guidelines. This teamwork approach might be particularly important in the less-developed areas of our country.

Financing

Financing a new craft venture or the expansion of an existing one may be possible through local lenders and such national agencies as the Bureau of Indian Affairs, Farmers Home Administration, Office of Economic Opportunity, Small Business Administration, and Economic Development Administration.

Each organization and agency has its own standards of eligibility for financial assistance, and each must be explored. In any case, however, a quality product, a craft skill, an identified market, and entrepreneurial competence will have to be demonstrated.

Many of these loans are made only to organizations already in being, such as cooperatives or other incorporated ventures.

Cooperatives, Guilds, and Other Organizations

Cooperatives have long been a business organizational device for meeting problems that individuals cannot handle alone.

Numerous craft producers have turned to cooperatives as a means of adding to their incomes. Many of these craftsmen are subsistence farmers; it is money from their crafts that enables them to remain on the farm. Others live in economically deprived areas of Appalachia, where adult male unemployment may reach as high as 90 percent. Crafts cooperatives are helping them improve their skills and market their crafts. Their additional incomes help to buy shoes and pay the rent.

Craftsmen find that working through a cooperative brings them such specific advantages as:

- **Marketing Assistance**—A cooperative can hire a manager to take over the task of marketing for the group as a whole. This allows the craftsmen to devote their efforts to production instead of each one spending a large portion of his time marketing on an individual basis and often, literally, going from door to door.

Craftsmen may sell their work to the cooperative on a contract basis, in which case the cooperative then locates the markets. Some craft cooperatives have their own sales rooms or shops. Other cooperatives, when they can produce in sufficient quantity, sign contracts with gift shops and other outlets.

A cooperative is able to assemble numbers of craft items and thus can attract buyers who need larger quantities to carry in stock.

The manager of a North Carolina craft cooperative in 1970 negotiated a contract with a large thread manufacturer under which craftsmen would make sample items to be used in store displays of the company's products. This contract is expected to yield \$500,000 a year to the cooperative. Craftsmen working on this project would be paid an hourly wage.

- **Lower Costs for Supplies**—A cooperative, through group purchasing, can obtain raw materials for craftsmen at a lower price than if such materials were purchased individually. A cooperative can purchase fabric, thread, and dacron or cotton filling for its quilters in quantity lots. Members then pay proportionately for what they need.

- **Technical Assistance**—Training programs with skilled craftsmen as instructors can help people who have skills to improve and develop their products, and to learn what may be marketable. Some of these programs have been set up with State or Federal assistance.

Many craftsmen in a Tennessee cooperative, for example, have been trained in a State-sponsored program. This cooperative now has more than 200 members, many of whom depend on crafts for their total cash income.

- **Quality Control**—A cooperative can establish quality controls and standards that create buyer confidence and promote markets. Many crafts cooperatives have "standards committees" that decide whether or not a member's product is acceptable. If an item is rejected, the craftsman is told the reason therefore, and he is encouraged to bring quality up to standards.

Craftsmen are urged to participate in crafts exhibits and demonstrations because this brings them face-to-face with buyers. Hearing comments from "outsiders," favorable or unfavorable, gives craftsmen a better understanding of what is marketable and of the quality the public demands.

- **More Efficient Business Operation**—Often a cooperative can obtain loans or grants that would not be available to individuals. For example, a \$50,000 Farmers Home Administration loan helped a Kentucky cooperative build a craft sales building.

A cooperative can provide clerical services and the overall business management craftsmen need. One employee can keep the records of supplies purchased and resold to members and of sales of members' products, can maintain bank books, and can carry on necessary correspondence and general office duties.

- **New Products and Designs**—A cooperative manager who is knowledgeable in the crafts field can help members develop new products and designs.

Usually a cooperative will make a few samples of a new product to see how the market responds. Sometimes a change in design will improve salability. A Tennessee woodcarver, for example, confined to a wheelchair, was realizing a meager return for his work. With help and guidance from a cooperative, he now earns an adequate living for his family.

- **Joint Purchases and Use of Equipment**—Certain equipment, such as woodworking machinery, may be too expensive for individuals to buy. A cooperative, however, is able to acquire equipment for members to share, thus keeping both initial investments and operating costs low. Cooperatives often can set up centrally located workshops where members can use "co-op owned" equipment.

What makes a cooperative successful? While all these benefits may be attained, the cooperative approach does not automatically solve all producer problems or guarantee success. Like any other business, a cooperative must be operated efficiently if it is to succeed. This is a primary requirement.

The human factor must be considered. Members of a cooperative work closely together and should have similar interests. It is important that they be willing to work toward a common goal.

The organizational structure of a cooperative creates certain problems that are not encountered in other businesses. Questions arise concerning such matters as how economic benefits are to be distributed to users, how new members will be allowed to enter, method and kind of management, and ways of terminating membership; these must all be spelled out before the cooperative is formed.

Three fundamental principles distinguish all cooperatives from other types of business: Service at cost, democratic control, and limited return on equity capital.

- (1) **Service at cost** means that the cooperative does not make money for itself. Net savings—above the cost of providing services—belong to the members of the cooperative in proportion to their patronage, resource contribution, labor, or some other predetermined basis for allocation. In a craft cooperative, net savings may be distributed on the basis of individual productivity.
- (2) **Democratic control** means that the association is controlled on some basis other than the amount of capital contributed. Usually, the basis is "one member, one vote." Craft cooperatives, like all others, elect their own boards of directors who, in turn, select the organization's officials. They confer and hold regular membership meetings. The cooperative is owned and controlled by its members.
- (3) **Limited return on equity capital** means that the return on the capital they invest in the cooperative is not the principal benefit to members. In most craft cooperatives, members are looking for a way to pool their products for marketing and to work together for their own economic benefit. This is their purpose, rather than to increase the value of their investment.

Recently, programs to promote handcrafts have been organized by several States. The Kentucky Guild of Artists and Craftsmen, a private group, is an outgrowth of the State's efforts to encourage native crafts. In 1970, the Fourth Annual Craftsmen's Fair drew over 12,000 people to Berea, and more than \$35,000 worth of art and craft objects was sold in a 3½-day event.

The State of West Virginia Department of Commerce now includes a Crafts Division, which is supported by State appropriation. This program was stimulated during the years 1963-69 by a technical assistance demonstration project funded by the Economic Development Administration and its predecessor, the Area Re-development Administration. West Virginia has been regarded as a leader in its development, exhibition, and marketing of crafts.

Vermont has an Art and Craft Division attached to its Education Department.

In October of 1970, the Governor of Alaska called a special conference that was attended by people from all parts of the United States. Its purpose was to explore the feasibility of establishing a statewide program to benefit Alaska's native arts and crafts.

Each State has an Arts Council. A number of these State Art Councils have financed exhibitions and conferences to encourage craftsmanship. Examples are in California, Missouri, Georgia, Illinois, Washington, Oregon, and Tennessee.

Similarly, several States have Artists and Craftsmen's Guilds, which are dedicated to encouraging and upgrading quality of

craftsmanship and furnishing limited technical assistance and marketing services to their members.

A recently established nonprofit organization known as VITA (Volunteers for International Technical Assistance, Inc.) has launched a rural experiment in West Virginia in conjunction with Office of Economic Opportunity "CAP" (Community Action Program) agencies covering 23 counties. Crafts are among local activities receiving attention. Traveling technical assistance specialists will be similar to those in EDA's West Virginia Technical Assistance Demonstration Project in the mid-'60s.

San Francisco's Bank of America published a monograph early in 1972 entitled "Home-Based Craftsmen." As part of its "Small Business Reporter" series, this issue provides useful and down-to-earth entrepreneurial guidance to prospective craftsmen.

Craft development has been the concern of such Federal Agencies as the Economic Development Administration of the Department of Commerce; Small Business Administration; Indian Arts and Crafts Board, Bureau of Indian Affairs, and National Park Service of the Department of the Interior; Farmer Cooperative Service, Extension Service, and other agencies of the Department of Agriculture; Bureau of Employment Security and Bureau of Apprenticeship and Training of the Department of Labor; Office of Economic Opportunity; and the Smithsonian Institution.

Central direction and a clearinghouse for information relating to crafts programs were lacking, however, and it was not possible to coordinate the efforts of the various agencies. This was a major obstacle until the Interagency Crafts Committee was established in 1969 in an effort to bring unity and coordination to this program area.

Coordination

The separate and fragmented approaches to handcraft development that have characterized the efforts of private organizations and government agencies at various levels have reflected their different goals.

Much-needed organization in the crafts field on a regional and national level, coordination of the efforts of various individuals and agencies, and development of craft programs of long-range value call for national coordination.

Such a coordinated effort should use the combined talents and knowledge of government experts concerned with different facets of the problem, professional craftsmen who know the business world as well as their craft, and—most important—experts in the field of art, crafts, and design who can judge the quality of the objects produced.

Suggested solutions can be summarized as follows:

In production: Provide technical assistance in production techniques, design, and business management.

In marketing: Provide technical assistance and training in marketing techniques and encourage capable entrepreneurs to enter the field.

Establish regional warehouses and showrooms to aid in distribution and to serve as regional centers for information and advice.

Publish a national catalog of handcrafts.

In training: Encourage craft schools and university art departments or others, as appropriate, to provide courses in marketing and business techniques.

Institute programs for training craftworkers and encourage craft businesses to train new workers as well as retrain older workers.

Improve teaching techniques and methods of trainee selection.

Establish standards for training.

Strengthen vocational education in public schools. Schools similar to the Institute of American Indian Arts might be founded in other areas, such as Appalachia.

In planning and coordination: Consider all factors in each project or program in keeping with criteria set forth in the policy guidelines contained in the publication, "Encouraging American Craftsmen." This publication also outlines a plan for national-level organization and coordination.

In financing: Publish a national directory, by State, of known and prospective sources of funding. In addition, brief descriptions of financing criteria would be useful.

In organizing cooperatives, guilds, and other organizations: Publish a national directory, by State, of craft-oriented organizations that are available to craftsmen. Such organizations might include cooperatives, guilds, schools, State agencies, and Federal Agencies. Activities, fields of interest, and membership requirements, as appropriate, should be shown for each.

Further Study

As a basis for future action, further specific studies should be made in areas where knowledge is needed, as indicated above and including such subjects as:

- Composition of the handcraft industry, considering such characteristics as kinds of craft enterprises and their numbers, geographic distribution, and size of work force.

- Potential markets and methods of marketing.
- Potential of handcraft sales in relation to tourist trade.
- Optimum size for handcraft centers.
- Methods of financing the industry.
- Standards for selection and training of trainees and methods of training.
- Foreign handcraft programs.
- Methods of United States agencies in developing crafts in other countries, for example, the Agency for International Development (AID) teamwork approach in Latin America.
- Experiences of former Peace Corps volunteers in their efforts to assist handcraft enterprises in developing countries.

Federal Government Support

The Federal Government has long been involved in arts and crafts, but only in recent years have its efforts been intensifying and becoming more coordinated.

Federal Agencies, consistent with their authority and funding, are in a position to encourage the handcraft industry by supporting appropriate craft projects, particularly in economically depressed areas. These projects should be established in accordance with the policy guidelines outlined earlier.

Federal Agencies whose programs may be considered relevant to crafts development include: Department of Labor; Department of Health, Education, and Welfare; Department of Agriculture (Farmer Cooperative Service, Extension Service, and Farmers Home Administration); Department of the Interior (Indian Arts and Crafts Board, Bureau of Indian Affairs, and National Park Service); Department of Commerce (Economic Development Administration); Small Business Administration; Smithsonian Institution; Office of Economic Opportunity; National Endowment for the Arts; Department of Housing and Urban Development; and the quasi-Federal Appalachian and other Regional Commissions.

In determining the kinds of programs and enterprises to support, the following should be considered.

Use of Existing Resources. To make the best use of resources at hand, existing enterprises should be strengthened and, where possible, expanded. Working through and strengthening existing craft associations and State Arts Councils should make it possible to take advantage of their knowledge and resources.

Selective Programs. Support should be given only to carefully selected programs. These should serve as pilot projects to show

the advantages of central planning done with Federal participation. Good programs should serve to enlist top designer-craftsmen in developing new enterprises. Poorly conceived programs, on the other hand, can be expected to attract mediocre participants and to result in failure, which could be harmful to the morale of an economically depressed region as well as to the image of the program sponsors. Also, its products could be detrimental to the total development of American crafts as an entity.

Flexibility of Approach. Leadership must be developed on the local level. Where outside talent is introduced, it should be done with tact and sensitivity keyed to a knowledge of the cultural background of the area. This is especially important where craft products have had a long-standing tradition. Craft programs should be considered in relation to conditions in the community, and results that are dramatic and sweeping should not be expected.

The aim should not be to limit the kinds of production supported or the purposes for which production is used, but to develop production centers of all kinds that are oriented toward well-designed and well-made products, utilizing human resources and craft skills that are compatible with contemporary life.

With continual research and development, all available means, technological as well as artistic, should be used to create craft products that are both functional and beautiful, while making the most of our human resources.

Evaluation of the various craft programs throughout the Federal Government should be the responsibility of a single agency in coordination with other agencies, as appropriate. The National Endowment for the Arts has the legislative mandate for crafts development as part of the total arts program that has received support from Congress. For a brief period, the Endowment chaired the Interagency Craft Committee following ad hoc sponsorship thereof by the Smithsonian Institution's National Collection of Fine Arts. The Committee since has been chaired on a temporary basis by the Farmer Cooperative Service of the Department of Agriculture.

Evaluation of craft programs and projects should be, ideally, within the context of long-range plans for crafts development. Such plans should be developed concurrently, should be meaningful, and should reflect coordination throughout the Federal family. The Interagency Craft Committee is geared for such a role and should be encouraged to continue also as a clearinghouse for information between agencies concerned with handcraft development, State and local government bodies, private groups, and individuals similarly concerned.

To broaden this effort, Charles Counts suggested, in his revision of the Economic Development Administration report, "Encouraging American Craftsmen," that a "National Advisory Board for American Crafts" be created. This "Board" could be composed of private citizens who have made professional contributions to the crafts in such roles as practicing craftsmen, businessmen involved in craft-related operations, and educators. Such a "Board" could work with the Interagency Craft Committee and the National Endowment for the Arts to assure coordination. It would be expected to encourage regional and local programs as part of a national effort.

Examples of Federal Agency progress and activities within the crafts field can be extracted from reports by several members of the Interagency Craft Committee.

Festival of American Folklife

The Performing Arts Division of the Smithsonian Institution holds the Festival of American Folklife each year on the Mall in Washington, D.C., during the Fourth of July week. In defining folklife, Ralph Rinzler, the festival's director, stated: "It is simply a reflection, through expression (in object or song or word), of a people's way of life." The festival attracts phenomenal attention and provides a focus on craftsmanship as it relates to the diversity of the American past. Its programs have revealed the roots of our crafts traditions and have uncovered a much wider market for craft products.

Farmer Cooperative Service

The Farmer Cooperative Service (FCS) is one of several agencies in the Department of Agriculture with an interest in and a program for craftsmen. FCS provides technical and educational assistance to craftsmen and their cooperatives as part of its overall program to help people in rural areas improve their incomes.

It works with groups to help them form cooperatives and find sources of loans or grants. It helps to prepare their submissions, furnishes business advice needed to operate such an organization, helps groups obtain training, makes suggestions on how to improve marketing, provides publications on cooperatives and crafts, and performs other needed services.

FCS recently has begun to serve the inner-city "hippie" craftsmen, even if they are not organized into co-ops. They might receive funds from the Small Business Administration and also under programs of the Department of Housing and Urban Development, which include these activities in many large cities, for example, Pittsburgh and Philadelphia.

The agency was actively involved in a Cooperative Crafts Exhibition held in Washington, D.C., in 1967, 1968, and 1969 as part of an annual October Cooperative Observance. The 1969 exhibition, held in the patio of the Department of Agriculture, had crafts on display from 210 craftsmen and crafts cooperatives and guilds in 32 States. It brought to Washington, with financial assistance from major farmer cooperatives across the country, some 92 craftsmen to give live demonstrations of their skills. More than 100,000 persons viewed the exhibition. Many of the craftsmen reported greatly increased sales during the next year after they had displayed their products at this exhibition.

Extension Service

The Extension Service, Department of Agriculture, has always had an interest in crafts. Much of its program development had grown out of Land Grant Universities and their mandate to enhance rural life. Crafts in 4-H groups encourage young people to develop skills that have economic and cultural values.

The national scope of Extension Service involvement includes the following centers and their activities:

In Louisiana—an effort with the elderly to supplement income.

In West Virginia—a heavy emphasis on the heritage aspects of crafts, with lesson kits for leaders.

In New Hampshire—artisans work on candles, fabrics, wood, and leather.

In North Carolina—youth programs and lay leader workshops in weaving, hearth brooms, chair carving, and jewelry.

In Alaska—workshops oriented at the University of Alaska, emphasizing organization and craft marketing.

In Oregon—a strong relationship with historic towns, for example, Union.

Smithsonian Museum Shops

In a concerted effort, the Smithsonian Museum Shops have sought native American talent and brought it to the public in various shops throughout the Institution. The Smithsonian Museum Shops feature American craftsmanship ranging from folk crafts, original art and prints, Eskimo carvings, and pottery from North Carolina's Piedmont, to simple cornhusk dolls made in the southern Appalachians. The material gathered is intended to reflect the nature of the particular museum; but also, through this service, the American craftsman has found a new kind of market. The Museum Shops have stimulated other museums throughout the country to seek and acquire objects of cultural value and offer them for sale.

Economic Development Administration

The Economic Development Administration (EDA), Department of Commerce, has kept the Interagency Craft Committee continually informed on its followup and the outcomes of its technical assistance demonstration project dealing with crafts development in West Virginia. Initiated in 1963 by the Area Redevelopment Administration (ARA) and continued by EDA in 1965 to project completion in 1969, this technical assistance contributed immeasurably to the upgrading of design and production techniques, to improved marketing, and to the economic potential of West Virginia crafts. The project resulted in the incorporation of the program as a regular function of State government and to recognition of the program as a national model.

The project stimulated interest in arts and crafts as

- cultural assets,
- tourist attractions, and
- a means of augmenting family incomes.

Probably the most dramatic results of the project were its influence on the growth of the Mountain State Art and Craft Fair and the development of a catalog of arts and crafts produced by West Virginia craftsmen.

Renwick Gallery of the National Collection of Fine Arts

In June 1965, the President transferred the old Court of Claims building to the Smithsonian Institution as part of the Lafayette Square restoration effort in Washington, D.C. It is a distinguished work of architecture designed by James Renwick, for whom the gallery is named.

The gallery was opened early in 1972. Included in its program of activities and functions are:

- Galleries of American Decorative Arts, Crafts, and Design. These include the best of creative crafts and decorative arts and of industrial art and design. Essentially, they are an exposition of American creativity in all the arts of design, past and present.

- Gallery Shop, affording a carefully selected and presented museum store display and outlet for the finest of American crafts and for publications on crafts, design, and the decorative arts.

- Special Exhibit Areas for temporary exhibitions, such as contemporary American crafts and design, traditions in crafts, and exhibits specially sponsored by foreign embassies.

- Reception and Assembly Area (large upstairs galleries) for use in connection with exhibits at the Gallery, visiting dignitary-guests of the adjacent Blair House, or cultural events staged by the White House or the Smithsonian Institution.

Indian Arts and Crafts Board

The Indian Arts and Crafts Board was established by Congress in 1935 and functions as an independent agency within the Department of the Interior. It is the Federal Government's principal advisory agency and information center serving Native American organizations and individuals, government agencies, and others working on projects and proposals for the development of Native American arts and crafts. The Board does not provide financial assistance.

The Board has found that development programs have aspects that can generally be classed as either cultural, educational, or economic in basic intent. Each type has specific requirements that often are not compatible, and experience has shown that:

- if it is a cultural program, it will need subsidy;
- if it is an educational program, it will need subsidy; and
- if it is an economic program, it should be attempted as a completely self-supporting business enterprise.

Because of their differing requirements, these three aspects should be clearly defined when a program is under consideration.

As part of its function to encourage and promote Native American crafts, the Board operates three outstanding museums containing collections of both historical and contemporary art. These fine and newly refurbished museums are located in Rapid City, South Dakota; Anadarko, Oklahoma; and Santa Fe, New Mexico. In addition to having a well-developed publications and exhibitions program, a key concern of the Board is to foster new concepts for cultural development and to motivate creative Native Americans.

National Endowment for the Arts

The arts in this country were given great stimulus in 1965 when Congress established the National Foundation for the Arts and Humanities. The Endowment's programs are developed and administered by a chairman, working with a staff and with the advice of the National Council on the Arts. The craft arts have a great potential as part of the total arts program made possible by the Congress.

The Endowment has limited funds for grants, applications for which fall within the established programs of the Endowment. These applications are referred to panels of experts chosen from all regions of the United States. Recommendations of the panels are brought before the National Council for review and then to the chairman for final determination.

The National Endowment for the Arts already has supported two important craft programs. One was a program of internship at the Penland School of Crafts in North Carolina. This provided a year in residence for mature craftsmen to develop their work prior to establishing their permanent studios as professional artists.

The other craft program supported by the Endowment was a grant to the Archie Bray Foundation of Helena, Montana. This grant has enabled outstanding ceramic artists to continue their work in-residence at the Foundation's facilities. Founded in 1951, this center has been the source of great innovation and creativity in ceramics.

An additional grant was made to the University of Kansas to help establish a glass center where a master craftsman can instruct students. This center will also provide facilities for outstanding workers in other crafts media.

The Endowment presently is establishing, on a low-key basis, its formal program in the crafts field. It is considering such questions as what kinds of programs are needed, whether they should be limited to professional craftsmen only or also should include part-timers, whether they should include a full range of crafts from folk to contemporary, and whether they should be carried out by workshops and training opportunities or by grants to individuals.

State Support

Beyond the national programs and in addition to State support that has been mentioned earlier, several States have drawn on their resources in program development and matching funds to provide grants for crafts development.

Largely stimulated by State grants to State Arts Councils, following are examples of State efforts to encourage craftsmen and to foster interest in crafts:

- A traveling exhibit was one of the first activities to be funded by the California Arts Commission.
- The Georgia Commission on the Arts worked with Georgia designer-craftsmen in preparing a traveling exhibit. It also has developed a folk-art collection.
- The Tennessee Arts Commission has screened exhibitions in various parts of the State in connection with its establishment of an important permanent collection of Tennessee crafts.

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Examples of Crafts-Related Technical Assistance Projects Funded by Economic Development Administration (EDA) and Area Redevelopment Administration (ARA)

Project Number, Title, and Description

ARA 620 Market for Mountain Crafts—Western North Carolina Regional Planning Commission. 1964.

The Southern Appalachian Studies Craft Shop on Mt. Mitchell in western North Carolina (Yancey County) received technical assistance "seed money" under a 2-year demonstration program of encouraging low-income mountaineers to produce crafts of salable quality. The shop purchased the better craft objects from 225 families during the project period (1963-64). Sales for the two summers exceeded \$30,000 and proved that quality crafts can be marketed profitably, that they will command higher prices than cheap and poorly made items, and that the producing craftsmen will be rewarded with a new sense of dignity and respect as they augment their meager incomes and enrich and perpetuate their folk culture.

ARA 644 West Virginia Handcrafts Demonstration Project. 1963-69.

This project provided "seed money" for engaging three crafts specialists to upgrade and train craftsmen in the State and to help develop markets for West Virginia crafts. Group and tutorial training; assistance in designing, producing, and finishing various crafts; technical advice; and strong marketing assistance to a growing number of craftsmen were among the accomplishments of this technical assistance. By EDA intent, the program gradually shifted from Federal to State sponsorship, and the program now is regularly funded by State appropriations. This technical assistance has stimulated production and sales of crafts and has been widely acknowledged as a model for other States and groups interested in handcrafts-related economic development.

ARA 1020 United States—Publication on Criteria for Crafts Projects—"Encouraging American Handcrafts: What Role in Economic Development?" 1966.

—and—

EDA 99-6-09170 United States—Revision of Technical Assistance Crafts Publication—"Encouraging American Craftsmen." 1970.

The 1966 publication (ARA 1020) was designed to provide the Government, the crafts community, and the public with background, guidance, and criteria that would be useful in developing, evaluating, and administering crafts programs. The supply of 5,000 copies long has been exhausted. In view of developments in the world of crafts and the heightened interest shown at various levels of government and by organizations and individuals, revision of the publication was determined in 1970 by EDA to be appropriate. Technical assistance was used (99-6-09170) to fund revision of the manuscript and a portion of the publication expense. The revised report was published for the Interagency Craft Committee in June 1972 by the National Endowment for the Arts.

EDA 03-6-09083 Enterprise Development Project—Council of the Southern Mountains, Berea, Kentucky. 1969.

The Enterprise Development Project was an arm of the Council of the Southern Mountains, Inc. It was funded by EDA to explore possible business or manufacturing operations suitable for the Appalachian region. Eight ventures were studied. Of the four involving crafts, three—for various reasons—were determined to be infeasible; the fourth, an experimental retail outlet, evolved into a community development corporation. A bookbindery and printshop appeared as the most likely opportunities.

EDA 04-6-09035 Feasibility of Constructing a Motel on the Miccosukee Indian Reservation, Dade County, Florida. 1967.

The tribe's economic development plan called for construction of a small motel (20 units) adjacent to its roadside restaurant. Included among other tribal proposals was expansion of arts and crafts activities, presumably for marketing through the projected motel-restaurant complex. Technical assistance was terminated prior to completion because of technical problems encountered by the contractor and indications of infeasibility.

ARA 285 Alaska—Report by the University of Alaska for the Bureau of Indian Affairs, U.S. Department of the Interior, entitled: "Alaska Native Arts and Crafts Potential for Expansion."

This was funded by the Area Redevelopment Administration and is one of the most definitive treatments of the subject that is known. 1964.

ARA 982 Feasibility of Manufacturing Arts and Crafts Products in Southeastern Alaska. 1966.

This report was prepared by Ernst and Ernst, and although it deals with the Haines-Port Chilkoot area of Alaska, it probably would be applicable to other areas of the State as well. Product design and quality control, training of crafts workers, operational requirements, and problems of management, capitalization, and marketing are among specific items of economic and technical feasibility that are detailed in this report.

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Farmer Cooperative Service
U.S. Department of Agriculture
Room 550, GHI Building
500 12th Street, S.W.
Washington, D.C. 20250

The Indian Arts and Crafts Board, U.S. Department of the Interior, has what is probably the most extensive reference library on Native American arts and crafts. A bibliography is available on request to:

Indian Arts and Crafts Board
Room 4004, U.S. Department of the Interior
Washington, D.C. 20240

The Research and Education Department of the American Crafts Council boasts what perhaps is the most comprehensive collection of visual and nonvisual materials. Main area of interest is in 20th-century crafts. Address requests to:

American Crafts Council
44 West 53rd Street
New York, N.Y. 10019

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